



Bell & Howell

DIRECTOR SERIES

**8mm
MAGAZINE
MOVIE
CAMERA**

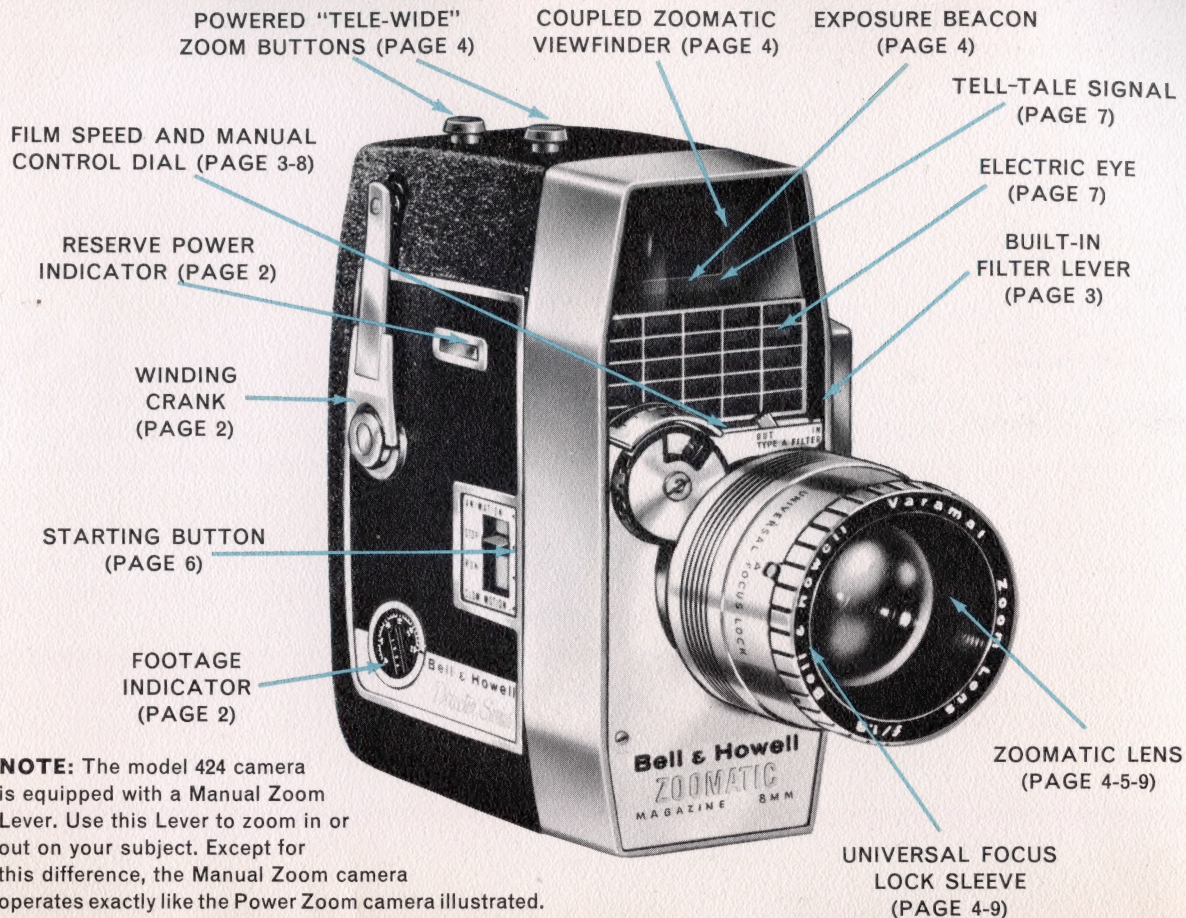
MODEL 424-424P

WELCOME
TO
BELL & HOWELL
OWNERSHIP

BELL & HOWELL • 7100 McCORMICK ROAD • CHICAGO 45, ILLINOIS

OPEN THIS FLAP
OF YOUR
INSTRUCTION BOOKLET

Keep the flap open as you read through the instructions that follow. This will give you a quick reference to all the working parts of your ZOOMATIC Electric Eye camera. Familiarity with these names before operating your camera will assure complete success with your first magazine of film.





GET
ACQUAINTED
WITH YOUR
Bell & Howell

ZOOM

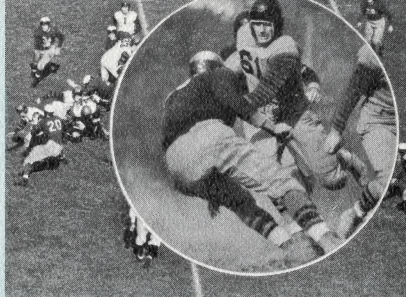
ELECTRIC EYE
CAMERA

Before you take exciting scenes like those shown on this page, get the feel of your ZOOMATIC Electric Eye camera. Examine it closely . . . the illustrations show a number of ways you can hold your camera. Use the one that feels most comfortable. Then sight through the Viewfinder . . . with the camera to your eye, use the versatile Zoomatic lens to pin-point attention on the most important action. Press down the Starting Button to either "run" or "slow motion" and the Electric Eye will set your lens automatically.

For perfect movies, easy step-by-step instructions are described on the pages that follow.

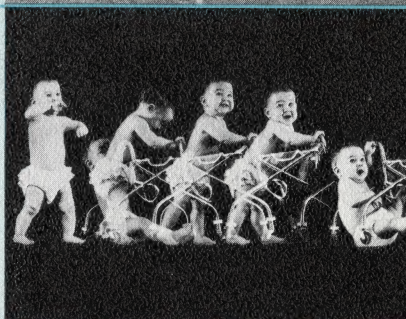
ZOOM

Without moving a step, you can create the same dramatic zoom effects that are used in top films and television shows.



SLOW MOTION

Touch a button and capture the excitement of a baby's first steps, switch to slow motion for the first tumble; then back to normal speed for the smile or cry.

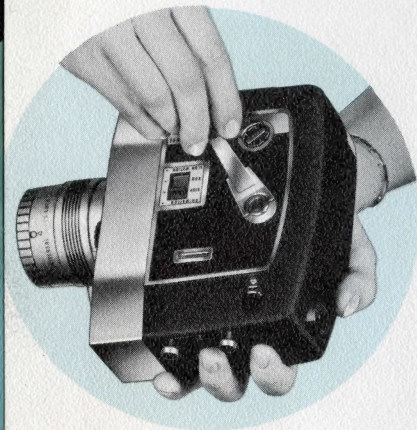


REGULAR MOVIES

No lenses to change, no turrets to turn. Unlimited versatility . . . normal, wide angle and telephoto movies.



WINDING



Fold the Winding Crank down. Wind in a *clockwise* direction until the Reserve Power indicator reads "Full Wind" and is completely "red". (Your camera cannot be overwound.) When you shoot and the red disappears, it's time to wind again. So you don't miss an important scene, wind after each exposure. After winding, snap the crank back in place. Never depress the Power Zoom buttons when winding your camera.

FILM



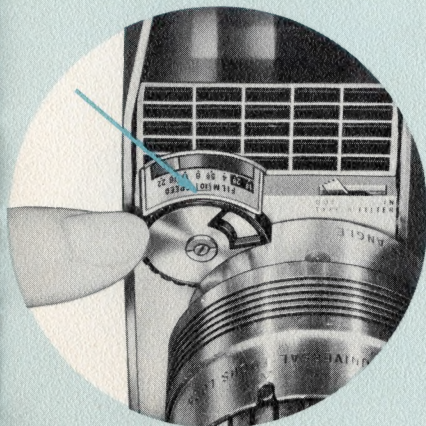
Because of the differences in lighting between the outdoors and artificial light indoors, you'll use two different color films in your ZOOMATIC Electric Eye camera; Type A film indoors, Daylight film outdoors. For convenience, you may want to use the same film indoors and out. Refer to page 3 on the use of filters.

LOADING FILM

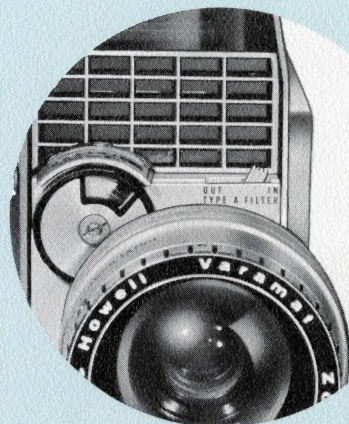
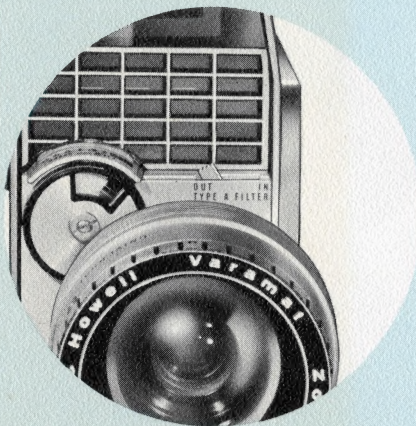


Open the camera door by pushing back the latch. Before you insert a magazine into your camera, position it so the edge with the pin (arrow) is toward the lens. Then insert the magazine with the number "1" side *up*, as illustrated. Close camera door and relatch. *Turn Footage Indicator To "O"*.

SET FILM SPEED



Look in the window (arrow) above the Film Speed Dial. If you loaded with Daylight (outdoor) film, turn the Film Speed Dial until number “10” appears. If you loaded with Type A (indoor) film, turn the dial until “16” appears. For faster film speeds, use the setting recommended in the manufacturer’s instructions. The Film Speed Dial on your camera will adjust for film speeds as high as “40”.



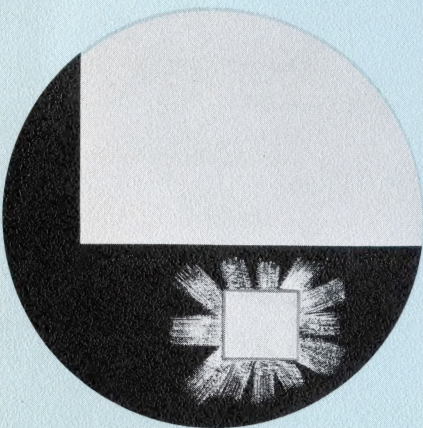
BUILT-IN FILTERS

Set the Filter Lever to the “out-Type A” position. This is the position you’ll use most of the time, whether you’re filming indoors or out.

TYPE A FILTERS For convenience, you may occasionally want to use Type A (indoor) film outdoors. To do this, merely set the Filter Lever to the “Type A—in” position and change the film speed setting from 16 to 10. Remember to reset your camera when you move back indoors.

HAZE FILTERS The optical system of your camera automatically provides haze filtering for landscape, snow scenes and panoramic views even on cloudy hazy days. This exclusive feature eliminates the need for an accessory haze filter.

EXPOSURE BEACON



Point your camera toward and away from the light and watch the Exposure Beacon in the bottom of the viewfinder. When there's enough light, the beacon shows "yellow" and your movies will always be properly exposed. If the beacon turns "red" there's not enough light for filming. If "black" your camera is set for manual operation.

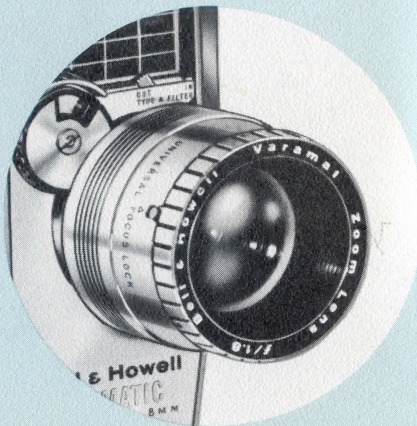
DUO POWER ZOOM LENS AND VIEWFINDER



Without moving a step, you can create dramatic powered zoom effects. Just press the front "Tele" button when you want to zoom in closer to your subject. Press rear "wide" button when you want to zoom farther away. Your Zoomatic lens can also be preset at various settings as described on the next page.

Note: Power Zooming can only be accomplished when the camera is wound and the starting button (pg. 6) is depressed. For best zoom results, see tips on zooming, page 10.

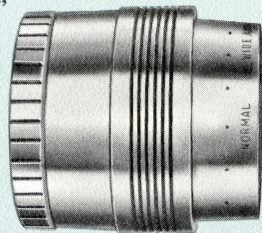
UNIVERSAL FOCUS LOCK



The Universal Focus Lock is a built-in convenience you will probably use for most of your filming. When shooting outdoors on a sunny or slightly overcast day, this setting gives a maximum focus range in front of and behind your subject. When you are filming fast action, or unpredictable scenes, this setting will give you sharp movies. When shooting close-ups or telephoto shots where the scene is dimly lit, the focus range is greatly reduced. For these scenes, set the lens at the exact distance of your subject as described on page 9.

WIDE ANGLE-NORMAL-TELEPHOTO MOVIES

There are two ways in which you can take specific wide angle, normal, or telephoto movies with your Zoomatic Electric Eye camera:



1. Sight through the viewfinder and turn the lens manually until you frame the exact size picture you want to record on your film.

2. Turn the lens manually to the Wide Angle, Normal, or Telephoto Setting. The coverage at each setting is illustrated below.

WIDE ANGLE



Use this position for filming indoors in close quarters, where you want to include more in your picture. This position is also desirable for outdoor scenic shots.

NORMAL



This is the lens position you'll probably use most of the time. Follow the action of your vacations and holidays, sports, hobbies and special events.

TELEPHOTO



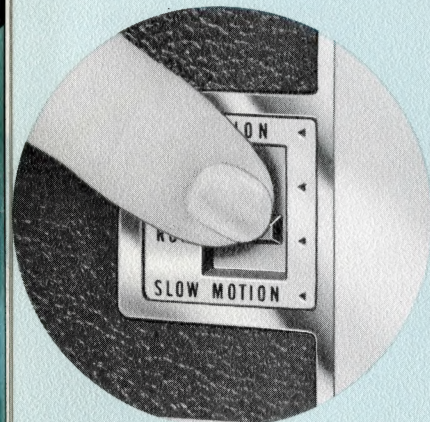
This position will magnify your subject, making it extremely useful when you want to film close-ups from a distance, candid shots, and enlarged views of distant objects.

3-WAY STARTING BUTTON

1. RUN

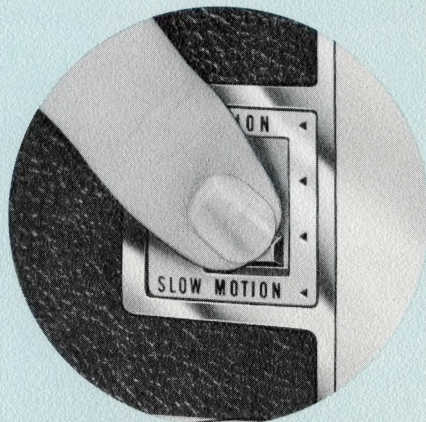
2. SLOW MOTION

3: ANIMATION



Press downward slightly to "RUN" position, and film moves through your camera at normal speed. If your camera has been fully wound, you can expose 11 feet of film, enough for 8 or 9 average length scenes.

Note: When you press the Starting Button or release it, avoid moving the camera. Such movement will be exaggerated when the film is projected on your screen.

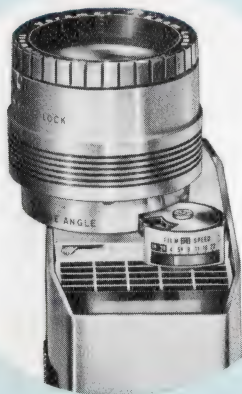


Press all the way down for slow motion movies. (For properly exposed slow motion movies, the starting button must be depressed completely.) Use this faster sounding speed to take slow motion studies of your golf swing, Junior running down the football field, or Susie diving. You can switch from normal speed to slow motion and back again, without ever taking your finger off the Starting Button. Make sure there's enough light for slow motion movies. See automatic operation page 7.



Press upward to "ANIMATION" position, and a single frame is exposed. A minimum of single frame shots is necessary to make an adequate animation scene and can give you many unusual effects: For example, if you move a toy very slightly between each frame, it will appear to move when you project the scene. Similarly you can capture the beauty of a sunset, produce some tricky titles, or watch the opening of your prize rose with some time lapse shots. For best animation results, you'll want to use a tripod.

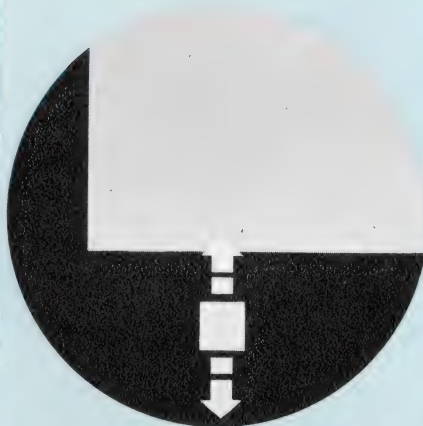
FULLY AUTOMATIC ELECTRIC EYE OPERATION



If there's enough light to take movies, the Electric Eye will set your lens automatically. To check the lens setting, hold your camera so you can see the graduated scale and red exposure needle. The needle will stop at any lens opening from 1.8 to 22, and is useful when using depth of field information described later. It is also useful when taking slow motion movies.

Note: If the red needle is in the light area of the scale when you point camera at subject, there's enough light for slow motion movies.

TELL-TALE SIGNAL



When a magazine has been properly inserted into your camera, the Tell-tale Signal in the viewfinder will move up and down as you shoot. After exposing 25 feet of film, the signal stops. This indicates that it's time to reload. It will also stop if a magazine is not functioning properly.

Note: The Tell-tale signal also operates when there is no magazine in the camera.

USING SECOND HALF OF FILM



When the Footage Indicator reads "25", and the Tell-tale signal stops, the first half of your film has been exposed. Since each 8mm magazine contains 50 feet of film (25 feet double width) you must run the film through your camera again to expose the second half. Lift out the magazine as illustrated. Turn it over to the number "2" side. Loading is exactly the same for the second half as it was for the first. As soon as you have exposed the second half, remove film. Now it is ready to mail for processing.

PLAN YOUR MOVIES



Hold your camera steady and level before you press the Starting Button. Try to plan your movies so they'll tell a story with continuity and interest. Shoot each scene for at least 7 seconds, taking a series of pictures with relationship between them. Now that you are familiar with your Electric Eye camera, you can take thrilling automatic movies you'll always be proud to show.

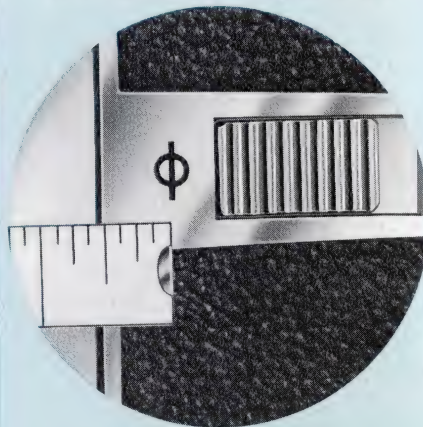
MANUAL OPERATION



Turn the Film Speed Dial past "M" in the direction of the arrow, and watch the red exposure needle move. Turn the dial to set the needle at the lens opening you choose. (1.8, 2.8, 4, 5.6, 8, 11, 16, and 22.) By setting your lens manually, you can get special exposure effects as described on page 12.

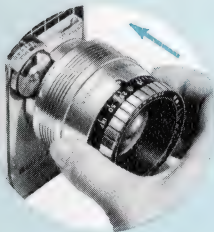
Note: Set the red needle $1\frac{1}{2}$ spaces (toward lower numbers) when shooting slow motion movies.

FILM PLANE REFERENCE MARK

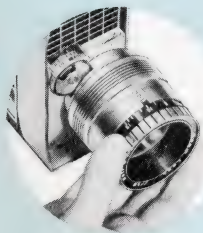


The small circle broken by the straight line next to the door latch, shows the actual film plane inside your camera. This reference point is valuable when you're shooting titles, close-ups, etc., as it lets you measure the exact distance from film to subject. It is also useful when you make distance settings by scale as described on the next page.

DISTANCE SETTINGS BY SCALE



When you want to set your Zoomatic lens accurately on a given distance, (especially advantageous when in telephoto) push the sleeve covering the distance scale back. After the sleeve has been pushed back, the lens may be set at any distance shown on the distance scale. Turn the front of the lens until the distance setting you want to use is opposite the small triangle index mark on the lens sleeve. The distance scale is marked with settings from 6 feet to infinity. The illustration (below) shows the lens set at 10 feet.



To reset the lens at the Universal Focus Lock position, merely turn the lens to 20 feet so the sleeve can be pulled forward *as far as it will go* until it covers the distance scale.

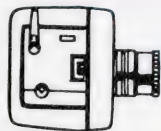
Note: Always keep a minimum distance of 6 feet between your camera and subject unless you are shooting close-ups, described later.



DEPTH OF FIELD WITH YOUR ZOOMATIC LENS

Depth of field as illustrated on the following page, refers to the points nearest to and farthest from the lens at which you will get clear, sharp movies. It is governed by the size of the lens opening, the distance at which the lens is set, and the wide angle-normal-telephoto position. If you want to take full advantage of lens depth of field, familiarize yourself with the depth of field tables on the pages that follow. These tables show you the nearest and farthest points of sharpness for different combinations of lens settings described above.

DEPTH OF FIELD ...EXAMPLE



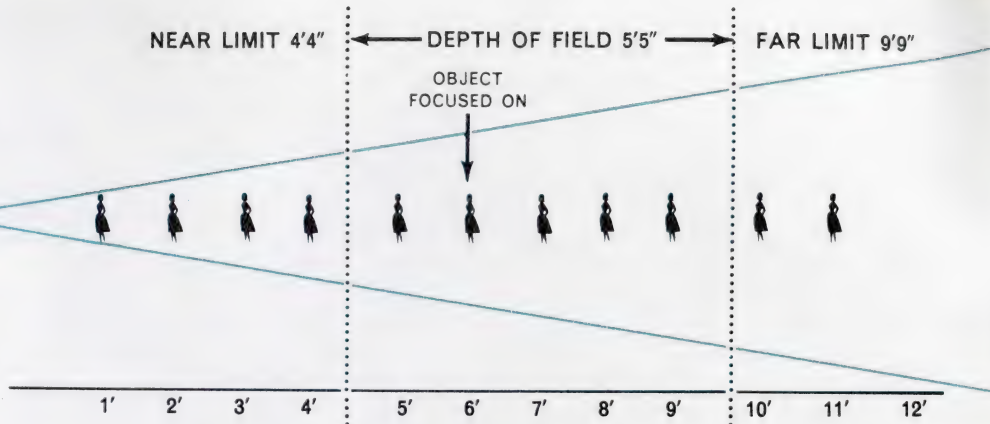
ZOOMATIC LENS
SET AT NORMAL
POSITION. DISTANCE
SCALE SET AT 6 FT.
LENS OPENING 1.8

NEAR LIMIT 4'4"

DEPTH OF FIELD 5'5"

FAR LIMIT 9'9"

OBJECT
FOCUSED ON



TIPS ON ZOOMING

1. For wide angle and normal movies, your camera can be held in the hand. For telephoto shots, or zoom movies, a steady support; even a camera tripod, is recommended. This, incidentally, is a good practice for all movie making.
2. Don't zoom too much. Like any good technique, it will be most effective when used sparingly.
3. When using various lens positions, consult the depth of field tables. These tables show the near and far limits of sharpness at various lens openings and distance settings. Note: This range of sharpness decreases as you zoom to the telephoto position. Therefore, it is best to start your zoom effect with the lens set at the wide angle position.
4. When you use a specific distance setting on your lens, it is not necessary to change this setting when you zoom. However, if you switch to a new subject at a different distance, the scale must be set for the new distance.

SHOOTING TITLES AND CLOSE-UPS

When shooting titles and close-ups, allowance must be made for the fact that the viewfinder is $2\frac{3}{4}$ inches above the zoom lens. For all subjects six feet or more from the camera this can be ignored. At distances of less than six feet, however, you should compensate as follows:

Look through the viewfinder. Increase or decrease the

distance between camera and subject until the desired picture fills the viewfinder. Then tilt the camera up slightly so the field of view outlined by the finder moves the same distance ($2\frac{3}{4}$ inches) upward on your subject. Sharpest pictures will be obtained by checking the table on the following page.

TIPS ON MOVIE MAKING

1. If your fingers block the Electric Eye when you shoot, your camera will not "see" things in their proper light. Don't confuse your camera. Make sure it sees everything.
2. As you probably already know, the first principle of good photography is—"keep the sun over your shoulder"—unless you are shooting for special effects. Direct light from the sun will cause improperly exposed movies.
3. When shooting close-ups at a distance of 6 feet, the range of sharpness is greatly reduced with any lens. At this distance, you will want to use your distance scale, especially when shooting in telephoto position. As shown in the depth of field illustration on page 11, your background will not be as sharp as your subject. For this reason, the best close-ups are obtained with a plain background (such as open sky, sand, water), which does not detract from the subject.
4. When you want to shoot slow motion movies, point your camera at your subject

Before you take movies of that special occasion, take a magazine of practice film with your Zoomatic Electric Eye camera. This will give you an opportunity to familiarize yourself with camera operation and a chance to check your results. Listed below are a number of tips and suggestions for better movies with your camera.

5. When you shoot indoors with a lightbar, there are several things you should remember: (a) Make sure your camera is loaded with indoor film and set at proper film speed. (b) Always keep your subject further from the camera than it is from the background. This will give you good over-all exposure as your subject and background will be lighted at approximately the same level.
6. When it is necessary to "pan"—that is to revolve the camera horizontally while the scene is being shot, there are several things you should remember: (a) When panning to follow a moving subject, keep it centered in the viewfinder. (b) As a rule, you'll get best results if you pan from left to right. (c) Never pan on close-ups—you'll get a blur. (d) Pan only when absolutely necessary; hold camera steadily.

Any additional questions you have on movie making can be answered by your Bell & Howell dealer. He is an expert in photography.

EXPOSURE EFFECTS

Ordinarily you'll get the most natural color and brilliant detail in your movies if you avoid scenes in which the sun is directly behind your subject. Back-lighted scenes (examples: sun shining behind your subject or a bright sky behind a shoreline heavy with trees) can give you interesting silhouette effects. In back-lighted scenes, the subject will appear dark against a bright background. If you wish to capture the color detail of a dark subject in a bright scene, the lens must be opened one or more stops. This is done by pointing the camera (set in Auto position) at the scene, noting the setting of the red needle. Then set lens manually to the next largest opening. Example: If the red needle showed a lens setting of $f/5.6$ in the Auto position, set the red needle manually to $f/4$. If the red needle showed a lens setting between $f/5.6$ and $f/4$ set the red needle manually between $f/4$ and $f/2.8$.

Try this a few times with difficult scenes until you get the effect you want. Sometimes you may want a dark foreground against a blue sky—then set the red needle manually to the next smaller opening, just the opposite of the procedure explained above.

EXPOSURE DATA		
STARTING BUTTON POSITION	CAMERA SPEED	SHUTTER SPEED
RUN	16 FRAMES PER SECOND	1/35 SECOND
SLOW MOTION	48 FRAMES PER SECOND	1/100 SECOND
ANIMATION	SINGLE FRAME	1/35 SECOND

KEEP YOUR CAMERA CLEAN

A clean camera is a more efficient camera. Whenever necessary wipe off the lens and viewfinder with a piece of lens tissue moistened with Bell & Howell Opti-Kleen. Keep the magazine compartment clean. *Remove any tape adhesive that may accumulate on the magazine tension spring in the rear of the compartment.* A rubber ear syringe is useful for blowing out any dust which might accumulate beneath the grid of the Electric Eye. Never use sharp tools on your camera.

FILM MAGAZINES

Your Bell & Howell magazine camera is a dependable, precision instrument designed to give you many years of pleasure. Film magazines in most cases also show a high degree of dependability. However, an occasional faulty magazine may be encountered, producing unacceptable results. Every time you shoot movies, think of your camera and magazine as a team working together. Treat the magazine with the same respect you treat your camera. Magazines are delicate mechanisms and should not be subjected to severe jolts, vibrations or dropping. For best results, make sure you are familiar with the instructions for loading your camera. Always make sure the Tell-tale Signal in the viewfinder (Page 7) is moving up and down after the camera is loaded with film. Read the instructions that accompany the film magazine. They are important to you and will help make your movie experiences more enjoyable.

DEPTH OF FIELD — 9mm WIDE ANGLE

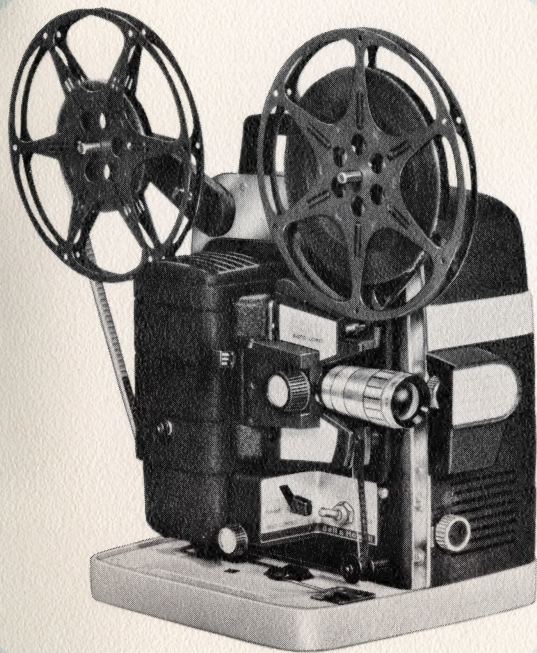
Lens Opening		1.8	2	2.8	4	5.6	8	11	16	22
Object Distance										
50 ft.	NEAR	↑	↑	↑	↑	↑	↑	↑	↑	↑
	FAR	6'	5'8"	4'2"	3'1"	2'3"	1'7"	1'2"	10"	8"
25 ft.	NEAR	TO INF.	TO INF.	TO INF.	TO INF.	TO INF.	TO INF.	TO INF.	TO INF.	TO INF.
	FAR	↓	↓	↓	↓	↓	↓	↓	↓	↓
UNIVERSAL 20 ft. FOCUS SETTING	NEAR	5'5"	5'2"	4'	3'	2'2"	1'7"	1'2"	10"	7"
	FAR	INF.	INF.	INF.	INF.	INF.	INF.	INF.	INF.	INF.
15 ft.	NEAR	↑	↑	↑	↑	↑	↑	↑	↑	↑
	FAR									
14 ft.	NEAR			3'7"	2'9"					
	FAR			TO INF.	TO INF.					
13 ft.	NEAR		4'6"							
	FAR		TO INF.							
12 ft.	NEAR									
	FAR	4'5"								
11 ft.	NEAR	TO INF.								
	FAR									
10 ft.	NEAR					2'1"	1'6"	1'2"	10"	7"
	FAR					TO INF.	TO INF.	TO INF.	TO INF.	TO INF.
9 ft.	NEAR			3'2"	2'5"					
	FAR			TO INF.	TO INF.					
8 ft.	NEAR									
	FAR		3'8"							
7 ft.	NEAR	3'8"								
	FAR	116'								
6 ft.	NEAR	3'4"								
	FAR	31'								

DEPTH OF FIELD — 13mm NORMAL

Lens Opening		1.8	2	2.8	4	5.6	8	11	16	22
Object Distance										
50 ft.	NEAR	12'	11'	8'8"	↑	↑	↑	↑	↑	↑
	FAR	Inf.	Inf.	Inf.	6'	4'3"	3'2"	2'5"	1'8"	1'3"
25 ft.	NEAR	9'7"	9'2"	7'4"	TO INF.	TO INF.	TO INF.	TO INF.	TO INF.	TO INF.
	FAR	Inf.	Inf.	Inf.	↓	↓	↓	↓	↓	↓
UNIVERSAL 20 ft. FOCUS SETTING	NEAR	8'9"	8'5"	6'10"	5'4"	4'2"	3'1"	2'4"	1'8"	1'3"
	FAR	Inf.	Inf.	Inf.	Inf.	Inf.	Inf.	Inf.	Inf.	Inf.
15 ft.	NEAR	7'7"	7'5"	6'2"	↑	↑	↑	↑	↑	↑
	FAR	365'	Inf.	Inf.	↓	↓	↓	↓	↓	↓
14 ft.	NEAR	7'5"	7'2"	6'	↑	↑	↑	↑	↑	↑
	FAR	136'	364'	Inf.	↓	↓	↓	↓	↓	↓
13 ft.	NEAR	7'1"	6'10"	5'9"	4'10"	↑	↑	↑	↑	↑
	FAR	78'	121'	Inf.	TO INF.	↓	↓	↓	↓	↓
12 ft.	NEAR	6'9"	6'7"	5'7"	↓	↓	↓	↓	↓	↓
	FAR	52'	68'	Inf.	↓	↓	↓	↓	↓	↓
11 ft.	NEAR	6'6"	6'3"	5'4"	↓	↓	↓	↓	↓	↓
	FAR	37'	45'	Inf.	↓	↓	↓	↓	↓	↓
10 ft.	NEAR	6'1"	5'11"	5'1"	4'3"	↓	↓	↓	↓	↓
	FAR	28'	32'	Inf.	Inf.	3'3"	TO INF.	TO INF.	TO INF.	TO INF.
9 ft.	NEAR	5'9"	5'7"	4'10"	4'	↓	↓	↓	↓	↓
	FAR	21'	23'	66'	Inf.	↓	↓	↓	↓	↓
8 ft.	NEAR	5'4"	5'1"	4'6"	3'10"	↓	↓	↓	↓	↓
	FAR	16'	18'	35'	Inf.	↓	↓	↓	↓	↓
7 ft.	NEAR	4'10"	4'9"	4'2"	3'7"	↓	↓	↓	↓	↓
	FAR	13'	14'	21'	182'	↓	↓	↓	↓	↓
6 ft.	NEAR	4'4"	4'3"	3'10"	3'4"	↓	↓	↓	↓	↓
	FAR	9'9"	10'	14'2"	34'2"	↓	↓	↓	↓	↓

DEPTH OF FIELD — 27mm TELEPHOTO

Lens Opening		1.8	2	2.8	4	5.6	8	11	16	22
Object Distance										
50 ft.	NEAR	29'	28'	24'	19'	16'	12'	9'	6'10"	<div>↑</div> 4'8"
	FAR	190'	237'	Inf.	Inf.	Inf.	Inf.	Inf.	Inf.	
25 ft.	NEAR	18'	18'	16'	14'	13'	9'8"	8'	6'	<div>↓</div> TO INF.
	FAR	40'	41'	56'	118'	Inf.	Inf.	Inf.	Inf.	
UNIVERSAL 20 ft. FOCUS SETTING	NEAR	15'	15'	14'	12'	11'	8'9"	7'	5'8"	<div>↑</div> 4'5"
	FAR	28'	29'	36'	55'	188'	Inf.	Inf.	Inf.	
15 ft.	NEAR	12'	12'	11'	10'	9'	7'8"	7'	5'2"	<div>↑</div> 3'11"
	FAR	19'	20'	23'	29'	45'	315'	Inf.	Inf.	
14 ft.	NEAR	12'	11'	11'	10'	9'	7'5"	6'	5'	<div>↓</div> TO INF.
	FAR	18'	18'	20'	25'	38'	134'	Inf.	Inf.	
13 ft.	NEAR	11'	11'	10'	9'	8'	7'1"	6'	4'11"	<div>↑</div> 3'11"
	FAR	16'	16'	18'	22'	31'	78'	Inf.	Inf.	
12 ft.	NEAR	10'	10'	9'6"	9'	8'	6'9"	6'	4'9"	<div>↓</div> TO INF.
	FAR	15'	15'	16'	20'	26'	52'	Inf.	Inf.	
11 ft.	NEAR	9'6"	9'4"	8'10"	8'	7'	6'6"	5'7"	4'7"	<div>↑</div> 3'4"
	FAR	13'	13'	15'	17'	22'	29'	313'	Inf.	
10 ft.	NEAR	9'	8'7"	8'	7'7"	7'	6'1"	5'4"	4'5"	<div>↓</div> TO INF.
	FAR	12'	12'	13'	16'	18'	27'	85'	Inf.	
9 ft.	NEAR	7'11"	7'10"	7'6"	7'	6'5"	5'9"	5'	4'2"	<div>↑</div> 3'4"
	FAR	10'5"	10'6"	11'	13'	15'	21'	43'	Inf.	
8 ft.	NEAR	7'2"	7'1"	6'10"	6'5"	5'11"	5'4"	4'8"	4'	<div>↓</div> TO INF.
	FAR	9'1"	9'3"	9'9"	11'	12'	16'	27'	Inf.	
7 ft.	NEAR	6'4"	6'3"	6'1"	5'9"	5'4"	4'10"	4'4"	3'8"	<div>↑</div> 3'4"
	FAR	7'10"	7'11"	8'4"	9'	10'	13'	18'	67'	
6 ft.	NEAR	5'6"	5'6"	5'4"	5'1"	4'9"	4'4"	3'11"	3'5"	<div>↓</div> TO INF.
	FAR	6'7"	6'8"	6'11"	7'5"	8'2"	9'9"	13'	25'	



Bell & Howell

LUMINA 1.2

8mm PROJECTOR

Enjoy brighter color, crisper detail in every movie you show. New projection lens with f/1.2 speed is fastest ever . . . combined with new T-14 projection lamp, the Lumina 1.2 gives revolutionary new brightness. Even threads itself for you automatically in less than 3 seconds. Reverse and still picture. It even winds the cord back into the projector—automatically—after the show.

Complete with automatic room lamp cut-off switch, handy splicer in snap-on case.

This new Bell & Howell product is guaranteed to be free from imperfections in both material and workmanship for one year from date of original purchase. Should any part of this equipment be defective, it will be replaced or repaired free of charge (except for transportation), providing the equipment has been operated according to the instructions accompanying it.

No liability is assumed for film which is damaged or is unsatisfactory for any reason and no liability is assumed for interruptions in operation of equipment. This guarantee is void:

- a) If equipment has been damaged by accident or mishandling;
- b) If equipment has been serviced by other than Bell & Howell approved service stations*;
- c) If adaptations or accessories other than Bell & Howell have been made or attached.

The foregoing is in lieu of all other warranties express or implied and Bell & Howell Company neither assumes nor authorizes any person to assume for it any other obligation or liability in connection with this product.

**Location of nearest approved service station will be furnished on request.*

Once you have used your camera, tell us if you are satisfied with your purchase. Please fill out the enclosed Owner Purchase Form. Your camera Serial Number is located on the inside instruction plate.

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